



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).



A SCRIBE AT WORK—ILLUMINATION FROM XI CENTURY MANUSCRIPTS  
EXHIBITION OF ORIENTAL AND MEDIAEVAL ILLUMINATED MANUSCRIPTS

men, who kept aglow the torch of learning through the Dark Ages, and will not posterity be thankful to the collector in this utilitarian age for preserving the comparatively few MSS. and books that still survive?"

After the pleasure of seeking and securing comes the pleasure of having others see and enjoy, and in the end this is the greatest pleasure of all. It is this spirit of sharing its pleasures with others that prompts The Caxton Club to make this exhibition at the Art Institute, where the public may have an opportunity to see, to learn, and to enjoy.

C. L. RICKETTS.

NOTE—*From week to week the books in this exhibition will be opened at different folios, so that the exhibition will be an entirely new one each week.*

### EXHIBITION OF PRINTS BY KORYUSAI

A SELECTION of fifty-five color prints by Koryusai from the Buckingham Collection have been hung in gallery 46, replacing the prints by Harunobu which have been on exhibition during December and January. All the principal phases of Koryusai's work are represented by important examples. One early print bears the rare signature "Koryusai Haruhiro." There are a number of beautiful impressions in perfect condition of the prints designed as nearly as possible in

the style of Harunobu during the years 1768-1770 when the two artists had studios close together at Yagenbori in the Ryogoku district. The pillar prints of which thirty are shown, include many of his finest compositions in this form for which he is justly renowned. There are also excellent examples of the series of portraits of Yoshiwara beauties and their attendants; and, what is especially noteworthy, superlatively fine impressions of the bird pictures issued in the period from about 1780 to 1786

when Koryusai, who was of samurai birth, gradually ceased drawing ordinary Ukiyoe subjects at the urgent solicitation of his samurai friends, through whose influence, when he abandoned Ukiyoe entirely, he was given the title of Hokkyo, an honor that was usually reserved for artists of the classical schools.

Among these later prints, one, formerly in the collection of the late John H. Wrenn, calls for particular mention. The subject is a Ho-o bird (phoenix) flying over the sea and across the red disc of the sun which has risen a little way above the horizon on New Year's morning. It is a work of unusual distinction, refined in conception and superbly engraved and printed. F.W.G.



PORTRAIT OF ROBERT HENRI  
EXHIBITION OF ETCHINGS BY WALTER TITTLE

*From the Chicago Tribune, January 12, 1918.*

## OUR COMING UNIVERSITY OF ART

BY ROLLIN LYNDE HARTT

ALL eaten up with modesty, you Chicagoans affect indifference toward the exhibitions now being held at the Art Institute by the alumni of that institution's school. Whereas, it is magnificent and the art spirit of Chicago is, and this I say after having lived years in Boston and known New York, and bobbed in and out of the Paris ateliers many a time and oft.

Frankly, neither Boston nor New York nor Paris gets up a more uniformly charming display of art works by home talent. Neither could Boston or New York or Paris assemble a more uniformly charming collection by arranging an old-home week for artists, native but non-resident. Just here lies the supreme sig-

nificance of the present exhibition. Painters, sculptors, and designers bred or trained in Chicago have contributed to the show in order that Chicagoans might see what the Art Institute has produced in the forty years of its most remarkable history.

It has produced wonders. Dozens of the leading artists of America learned their craft in Chicago. Because of the war, only about 2,500 students are now busy at the Art Institute, but in normal times the number exceeds 3,000. No other art school on earth has anywhere near that number. And though Chicagoans feel little inclined to confess it, this city is in point of eagerness and devotion by far the most interesting of the